



5055 Santa Teresa Blvd
Gilroy, CA 95023

Course Outline

COURSE: HUM 10 **DIVISION:** 10 **ALSO LISTED AS:**

TERM EFFECTIVE: Spring 2025

CURRICULUM APPROVAL DATE: 10/08/2024

SHORT TITLE: APPROACH CONT FILM

LONG TITLE: Approaches to Contemporary Film

<u>Units</u>	<u>Number of Weeks</u>	<u>Type</u>	<u>Contact Hours/Week</u>	<u>Total Contact Hours</u>
3	18	Lecture:	3	54
		Lab:	0	0
		Other:	0	0
		Total:	3	54

Out of Class Hrs: 108.00

Total Learning Hrs: 162.00

COURSE DESCRIPTION:

Contemporary Film examines theories of film criticisms as they apply to films from 1960 to the present. Students learn technical, visual, classical, historical, cultural, ideological, and aesthetic approaches to film and sample from a representative list of foreign and domestic movies. Special emphasis is given to new voices from non-American sources and to emerging voices in American cinema.

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion

05 - Hybrid

71 - Dist. Ed Internet Simultaneous

72 - Dist. Ed Internet Delayed

STUDENT LEARNING OUTCOMES:

By the end of this course, a student should:

1. Understand the history of film from 1960 to the present, and recognize how contemporary social forces have influenced film and how film has influenced contemporary social forces.
2. Recognize the technical components of filmmaking and use the basic technical and critical vocabulary of motion pictures.
3. Identifying contributions of various artists and filmmakers on the development of world cinema.

COURSE OBJECTIVES:

By the end of this course, a student should:

1. Recognize the history and evolution of the film industry.
2. Identify filmmaking terms and concepts.
3. Identify the major film genres.
4. Recognize American and international film trends and filmmakers.

COURSE CONTENT:

Curriculum Approval Date: 10/08/2024

4 Hours

Introduction to course and film terms; origins of realistic and expressionistic films in Lumiere Brothers and Georges Melies.

Screening: A film like Psycho

4 Hours

Social and political forces in the 1960s and their influence on American cinema; the mise-en-scene theory: frame, composition and design, lighting, angle, density, character placement, and open and closed forms.

Screening: A film such as The Graduate

4 Hours

Social context of the 1970s; editing theories: sequence shots, cutting to continuity, classical cutting, montage, crossing-cutting, thematic editing, storyboarding

Screening: A film such as Jaws

4 Hours

Genre revisionism in the 1970s; realism and formalism; the theories of cinematography: shots, angles, contrast, color, lenses, opticals, filters, and film stocks

Screening: A film such as Rocky

4 Hours

Genre revisionism in the 1980s; development of sound; methods of sound mixing: Foley, ambient sound, dubbing; sound theories: synchronous and nonsynchronous sound, overlaps, segues, motifs

Screening: A film such as Blade Runner

4 Hours

Integration of film theories and application to films

Emergence of divergent voices: the Latino voice; movement theories, camera, actors, editing, composition; movements to create tension and 3) resolution; movement in long shot and close

up

Screening: A film such as La Bamba

COURSE CONTENT(CONTINUED):

4 Hours

Emergence of divergent voices: the African-American voice; the director: theatrical and screen directors, the auteur, the

art director; signatures and style.

Screening: A film such as Do the Right Thing

4 Hours

Emergence of divergent voices: the feminist voice; narrative; realistic and formalistic narratives; point of view; cinema verite; genre paradigms: primitive, classical, revisionist, parodic

Screening: A film such as Thelma and Louise

4 Hours

The revisionist Western; acting: the Star System, Method acting; cultural interpretations of film: stars as cultural icons; archetypes; subtexts

Screening: A film such as Unforgiven

4 Hours

European cinema; didactic versus entertainment films; components of leftist, centrist, and rightist political ideologies in film; culture ideologies in film; religious orientation;

ethnic values in film; gender identity

Screening: a film such as The Intouchables

4 Hours

Cinema of Mexico & Latin America; literary adaptations; form of the screenplay;

motifs, symbols and metaphors; allegory and allusion; point of view in camera angles and distances

Screening: A film such as Like Water for Chocolate

4 Hours

Independent voices in American cinema; major interpretative theories: realism, formalism, nouvelle vague, eclecticism, synthesism

Screening: A film such as Pulp Fiction

4 Hours

Foreign cinema; major interpretative theories: structuralism, semiology, eastern and western outlooks, historiography

Screening: A film such as Crouching Tiger, Hidden Dragon

Presentation of student papers and projects

2 Hours

Student film projects

Review and examination

METHODS OF INSTRUCTION:

Lectures with projected clips and videos to supplement. Student interaction. Speakers as appropriate and available.

OUT OF CLASS ASSIGNMENTS:

Required Outside Hours 40

Assignment Description

Regular film responses to the films we watch in class.

Required Outside Hours 40

Assignment Description

Film project - write, film, edit, & upload original short film

Required Outside Hours 28

Assignment Description

Reading reactions

METHODS OF EVALUATION:

Writing assignments

Evaluation Percent 20

Evaluation Description

Written homework; Film responses; Term paper

Skill demonstrations

Evaluation Percent 30

Evaluation Description

Individual or group film project

Objective examinations

Evaluation Percent 50

Evaluation Description

Multiple choice;

True/false;

Matching items

REPRESENTATIVE TEXTBOOKS:

Understanding Movies (14th Edition), Louis Giannetti, Pearson, 2021 or a comparable textbook/material.

ISBN: ISBN-13: 978-0134492087

13 Grade Verified by: Grant Richards

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C1, effective 202530

GAV C2, effective 202530

GAV F, effective 202530

GAV Area 3 = Arts & Humanities, effective 202530

CSU GE:

CSU C1, effective 202530

CSU C2, effective 202530

IGETC:

IGETC 3B, effective 202530

CSU TRANSFER:

Transferable CSU, effective 202530

Not Transferable

UC TRANSFER:

Transferable UC, effective 202530

Not Transferable

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: Y

Noncredit Category: Y

Cooperative Education:

Program Status: 1 Program Applicable

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department:

CSU Crosswalk Course Number:

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: E

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000315171

Sports/Physical Education Course: N

Taxonomy of Program: 061200